ZS '52

SYMPHONY STORIES

By ADELINE McCALL

Children's Concert Division
THE NORTH CAROLINA SYMPHONY
Benjamin Swalin, Director

THE NORTH CAROLINA SYMPHONY

The North Carolina Symphony Orchestra

Benjamin Swalin, Director

Spring Tour--1952

OVERTURE to "Donna Diana" ——— Reznicek

" THE CLOCK" SYMPHONY, No. 101 in D Major ——— Haydn

Excerpts from:

First Movement (Adagio Presto)
Second Movement (Andante)
Third Movement (Menuetto)
Fourth Movement (Rondo)

EVERYBODY SING!

GUM TREE CANOE ——— American Folk Song
SOURWOOD MOUNTAIN ——— American Folk Song

MOTHER GOOSE SUITE ——— Ravel

Pavane of the Sleeping Beauty
Laideronette, Empress of the Pagodas
Conversations of Beauty and the Beast

GOPAK from "The Fair at Sorochinsk" ——— Moussorgsky

MARCH OF THE SIAMESE CHILDREN from
"The King and I" ——— Rodgers & Hammerstein

MALAGUEÑA ——— Lecuona

Maxine Swalin, Commentator

This book belongs to _____

Name

_____ *Grade* _____ *School*

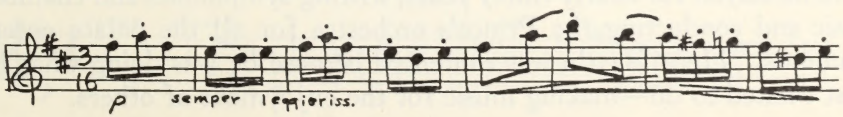
OVERTURE to «Donna Diana»

Emil Nikolaus Reznicek, 1860

NEARLY A HUNDRED YEARS AGO in the city of Vienna there was a little boy named Emil Nikolaus Reznicek (Rez-nee-chek). Emil loved music and wanted to be a musician, but as it often happens, his parents decided that when their son grew up he should become a lawyer. When he was old enough Emil was sent to Graz to study law. The poor boy was not at all interested in learning about the difficult, complicated problems of the law. He was much more eager to learn how to compose. So it was not long before Emil found a professor of music who was willing to give him lessons. Now he was happy! Many hours each day Emil stole time from his law books to write music. When his parents at last realized that their son would never be a lawyer they let him go to Leipzig and enter the conservatory.

AT THE CONSERVATORY Emil had two excellent teachers, Reinecke and Jadassohn. They encouraged their talented pupil, and this made Emil work all the harder. In one year he accomplished as much as many music students did in two or three. At the end of the year, when Emil was twenty-three, he had finished a symphonic suite (a group of pieces for orchestra), and many other important works.

ABOUT THIS TIME the young musician became very much interested in the theatre. He wanted to learn more about the stage so that he could write music for plays. He was fortunate in finding a job as theatre conductor at Graz. This was the city where he had spent many miserable months as a law student. But now he was glad to return with his young wife. From Graz Reznicek went to six other German cities, and in each he gained valuable experience as a theatre conductor. The next step was to write operas.

AT THE AGE OF TWENTY-SIX Reznicek had finished his first opera, "The Maid of Orleans." He later wrote ten more operas, and of these the most successful was "Donna Diana", produced in 1894. This opera is practically forgotten today, except for its *Overture*. The story of the opera, by Moreto, is about Spanish people who lived in a castle in Barcelona. They must have had fun, dancing and singing together, because the *Overture*, which tells us the mood of the opera, is one of the gayest, liveliest tunes ever written. When you hear the opening theme you will wonder how the violinists move their fingers so fast over the strings.

FRANZ JOSEPH HAYDN

1732--1809

IN THE SAME YEAR THAT GEORGE WASHINGTON WAS BORN—1732—another little boy was born far across the sea at Rohrau, Austria. This Austrian boy, Franz Joseph Haydn, grew up to be a great musician who composed more than a hundred symphonies. Although Franz Joseph lived nearly all his life in Austria, near the big city of Vienna, his music was so beautiful that it became famous not only in the European countries but in England and America as well.

WHEN FRANZ JOSEPH WAS GROWING UP he heard music from morning till night. His father, Matthias Haydn, was a wagon maker. He did not know one note from another but he had a fine tenor voice and sang happily at his work. He also played the harp by ear and on Sundays he sang in the church choir. Frau Marie Haydn, the mother of Franz Joseph or Sepperl, as he was nicknamed, loved to sing too. Often the whole family would sing merry old Croatian folk songs while Father Haydn played his harp. There were even better concerts when Sepperl's cousin Frankh came with his violin. Little Sepperl often tucked a make-believe violin under his chin and pretended to play the music as he swayed back and forth. When Cousin Frankh saw how interested the six year old boy was in music he offered to take him home with him to Hainburg and teach him. So the young musician left his family and went to live with Cousin Frankh.

IT WAS NOT LONG AFTER THIS that Herr Reutter, the Choir Director at St. Stephen's Cathedral in Vienna, came looking for boys to sing in his choir. When he heard Franz Joseph's beautiful voice, he wanted him immediately. The idea of living in a choir school delighted Franz Joseph, and the next year he went to Vienna.

FOR TWELVE YEARS Franz Joseph sang in the Cathedral Choir and learned more and more about music and how to compose. Then one day Herr Reutter told him that his voice was beginning to change and since he no longer could sing high notes he would have to leave the boys' choir. The young man now had no job and he wandered around the big city of Vienna, tired and hungry, looking for a place to live. Fortunately, he met a good friend, Herr Spangler, who took him into his house until he could make his own way.

THE BEST TIME OF HIS LIFE began some years later, in 1761, when Joseph Haydn moved to the Palace of Prince Esterhazy. Here he stayed for nearly thirty years, writing symphonies and chamber music and conducting the Prince's orchestra for all the palace entertainments. Here Haydn was contented because he was doing what he most wanted to do—making music for the enjoyment of others.

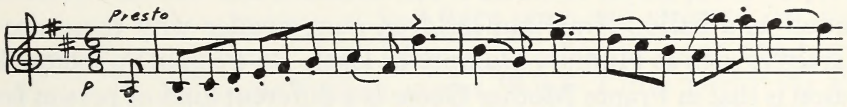
«THE CLOCK SYMPHONY»

No. 101, in D Major

HAYDN is often called "the father of the symphony." This is not entirely true because there were composers before him who had helped to establish the symphony. But Haydn developed the form of the symphony which we know today. He also grouped certain instruments together to make them sound like a "symphony" orchestra. Earlier composers had not thought of this combination of instruments, and they seemed rather uncertain about which ones sounded best together. Haydn's orchestra was smaller than the symphony orchestras of today. His orchestra had about thirty instruments. Two-thirds of them were strings. There were one or two flutes, two oboes, two bassoons, two horns and often two trumpets. Sometimes one pair of kettledrums was added, as in "The Surprise" Symphony.

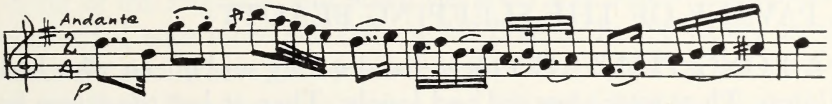
"THE CLOCK SYMPHONY" was written by Haydn in 1794 for one of his twelve London concerts. In the opening movement you will hear a slow introduction, followed by the main theme:

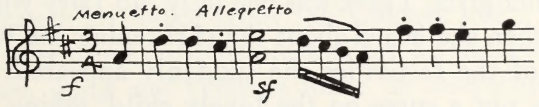
FIRST MOVEMENT (Listen for strings)

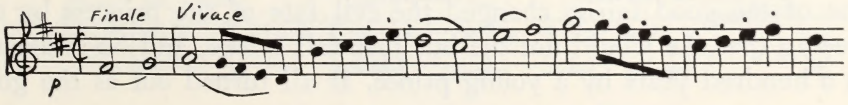


WHEN YOU LISTEN TO THE SECOND MOVEMENT of the symphony you will discover why it is known as "The Clock" Symphony. In this slow movement Haydn imitates the tick-tock of an eighteenth century clock. The melody is played by the first violins while the bassoons, second violins, cellos and basses make the tick-tock sound.

SECOND MOVEMENT (Melody)



THIRD MOVEMENT (Flutes, oboes, clarinets, first violins)

FOURTH MOVEMENT (Strings)



MOTHER GOOSE SUITE

Maurice Ravel, 1875--1937

IF YOU HAD BEEN IN NEW YORK CITY in the year 1928 you might have squeezed your way into Carnegie Hall with hundreds of other people who went to hear the famous French composer, Maurice Ravel, play his own compositions. Had you expected to see a musician like Beethoven, with long hair and shaggy eyebrows, you would certainly have been surprised to find instead a slender, gray-haired man in a business suit walking quietly from the wings to the big grand piano on the stage. When Monsieur Ravel began to press his sensitive fingers into the keys you would have heard sounds like magic harps playing in a strange, beautiful dream world.

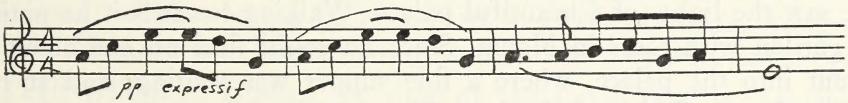
A DELIGHTFUL EXAMPLE of this fanciful kind of music is Ravel's *Mother Goose Suite,* a set of five fairy tales told in musical language. The suite, known in France as *Ma Mère L'Oye* was the composer's gift to the two children of his friends, Mimi and Jean Godebski. It was originally meant to be played at the piano with four hands, but later, in 1912, Ravel re-wrote it for orchestra and *Mother Goose* was danced as a ballet. American children may wonder why there are no characters such as Humpty Dumpty or Little Bo-Peep in this suite. The reason is that in France Mother Goose is a different kind of person from the one we know. Instead of funny rhymes and jingles, she tells the French children fairy tales such as *Beauty and the Beast.*

THE ORCHESTRA WILL PLAY three of the five numbers from Ravel's *Mother Goose Suite.* After reading the short sketches given here, you will probably want to get a book of fairy tales from your library and read each story again in its full form.

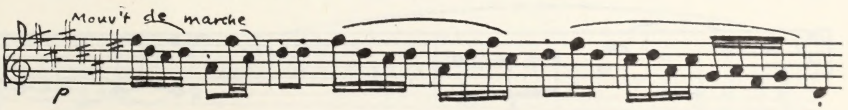
I. PAVANE OF THE SLEEPING BEAUTY

A LONG TIME AGO there lived a king and queen who had no children. They were very sad and lonely. Then at last the queen had a daughter. When the princess was christened all the fairies in the kingdom brought her gifts. There was one ugly old fairy who had not been invited, and when she heard about the christening she was very angry. In the midst of the festivities she suddenly appeared. Standing over the cradle, she put a curse on the lovely child, saying that when she grew up she would pierce her hand on a spindle and die. Fortunately one of the good fairies changed the evil fate of the princess by decreeing that she would not die but just fall asleep, and be awakened in a hundred years by a young prince. It all turned out as the good

fairy had predicted. One day a handsome prince went hunting in the forest and found the beautiful princess asleep in her castle. When he kissed her she woke up and they were married and lived happily ever after.

RAVEL'S MUSIC describes the princess falling asleep as a stately Pavane is danced by the courtiers in the king's palace. The music becomes softer and softer, finally dying away. A pavane is a very slow dance which is supposed to have come from Spain. It was danced at the courts of kings in the sixteenth century.

II. LAIDERONETTE, EMPRESS OF THE PAGODAS

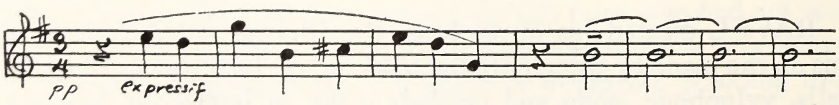
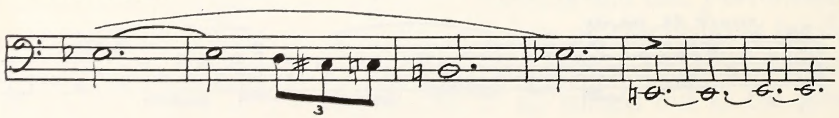
ONCE THERE WERE TWIN PRINCESSES who were very beautiful. Now a dreadful thing happened to one of them. While she was sleeping in her cradle a wicked fairy came and changed her into the ugliest creature ever seen. Because of this the poor child was christened "Laideronette" which means "Ugly Little Girl." As she grew up Laideronette was so unhappy that she went to live by herself in a faraway castle. One day she accidentally fell out of a boat. Just at that moment along came a Green Serpent who rescued her and took her to the strange land of the Pagodas. The Pagodas were tiny Oriental idols with queer faces and heads that bobbed up and down. They liked Laideronette and took her to their palace where she lived quite happily. In the end the Green Serpent turned out to be the King of the Pagodas, and when the spell was broken Laideronette was beautiful once more and became his Queen. In the palace garden was a lovely pool where Laideronette bathed in the cool of the evening. Here the little Pagodas sang to her and played Chinese music on instruments made of almond shells.

RAVEL created his music from the Chinese scale. You can play this on the piano by using only the black notes. In the score, the celesta, bells, xylophone, gong and cymbals make an interesting background for the piccolo which plays this funny little tune:

III. CONVERSATIONS OF BEAUTY AND THE BEAST

THERE ONCE WAS A RICH MERCHANT who had six children, the youngest of whom was so lovely that everyone called her little Beauty. By an unlucky accident the merchant lost all of his fortune. He heard one day that the richest of his ships had been spared the fate of the others, and he went to the seacoast to claim his cargo. But, alas, when he arrived there was nothing, so he went back poor as before. On the way home it rained and snowed. As night came on the unhappy man was lost in the deep forest. All of a sudden he saw the lights of a beautiful palace. Walking towards it he noticed a garden with roses in bloom. Since he could find no one about he went into the palace, where a fine supper was waiting, and at last, warm by the fire, he fell asleep. The next morning as he was leaving he plucked a rose to take to his little Beauty, when all of a sudden a hideous beast appeared, and roared at him: "Ungrateful man! You shall die for this!" The merchant begged to be spared, and the beast agreed, provided he would send his daughter to live with him in the palace.

WHEN BEAUTY HEARD WHAT HAD HAPPENED she gladly agreed to go to the beast's palace for she was as good as she was beautiful, and wanted to save her father's life. At first it was very difficult, but Beauty soon learned to like the gruff old monster because he was kind hearted. They had many conversations together. Then one day as if by a miracle, the beast changed into a fair, young prince who married Beauty and kept her in his castle always.

THIS NUMBER OF THE MOTHER GOOSE SUITE is a slow waltz in which the clarinet plays the part of Beauty and the contrabassoon (the lowest instrument in the orchestra) is the voice of the Beast. Each has its own melody. Can you tell when Beauty is talking and when the Beast is answering her?

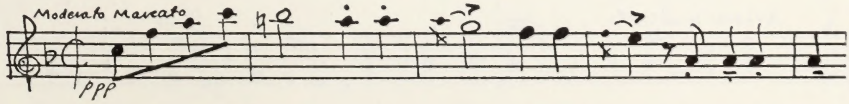
Beauty

The Beast

MARCH OF SIAMESE CHILDREN

Richard Rodgers, 1902--

IF YOU SHOULD GO TO NEW YORK CITY this year you would be able to see a musical show which has twenty-five children acting in it. The play is called "The King and I" and it is about the King of Siam. The story was taken from a novel, *Anna and the King of Siam,* by Margaret Landon. It was changed into a musical play by a famous New York theatre team, Richard Rodgers and Oscar Hammerstein II. These two Americans have written many plays together. They divide their work: Mr. Rodgers composes the music and Mr. Hammerstein writes the words. One of their greatest successes was *Oklahoma!* which won the Pulitzer prize in 1944. Both Mr. Rodgers and Mr. Hammerstein began writing shows when they were in college.

THE STORY. During the time of the Civil War in America, when Abraham Lincoln was fighting to free the slaves, there lived a wise and kindly King in Siam. The King wanted his many children to grow up knowing about the western world, so he sent for an English lady to come to Siam and teach them. She was a widow with a little boy about the same age as the King's eldest son. When the lady first arrived in Siam, the royal children were dressed in their finest clothes and sent to greet her. They marched in as they had been taught to do—bowing and saluting their proud father, the King. As time went on the teacher had problems. She couldn't make the children believe that Siam was only a little country because the maps in their school room showed it as big as a great continent! When she told them about snow, they only smiled and said "There is no such thing!" The hardest task of all was to help the King and his people to understand that it was better not to bow down before their superiors but to accept the western idea of equality and friendliness. The King found it difficult to change his ways. But in his heart he believed that westerners were right. One of his most friendly acts was to offer to send President Lincoln some elephants to transport ammunition. This was his way of telling the Americans that he favored the abolition of slavery.

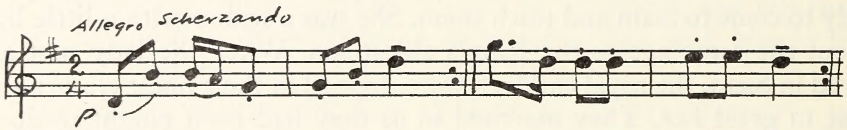
AS YOU MAY HAVE GUESSED the *March of the Siamese Children* is one of the most popular numbers in the show. This is played as the children march in to meet the English teacher. The loudest part of the music is where the Crown Prince comes in. There are three themes, all built on the same rhythmic pattern.



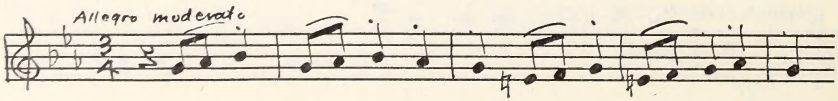
TWO DANCES

GOPAK ..... Modeste Moussorgsky, 1835-1881

Moussorgsky was a Russian composer. His father and mother were both musical, and they rejoiced when their little son at the age of nine learned to play a concerto and some difficult compositions by Liszt. In Russia many boys went to military schools and became soldiers, and this is what happened to Modeste Moussorgsky. He joined one of the crack regiments, but he soon found out that being a soldier took every minute of the day. So he resigned from the army. Even though he became very poor, he could do what he most wanted, which was to become a composer.

The *Gopak* is from an unfinished opera, *The Fair at Sorochinsk.* It tells the story of a boy and girl who fell in love on a market day. At their wedding the gopak is danced. The gopak or hopak is a lively dance of Little Russia, (the southwest section of the country, known as the Ukraine.) You will hear several snatches of Russian folk songs being repeated again and again.

MALAGUEÑA ..... Ernesto Lecuona, 1896-

Ernesto Lecuona is one of many Cubans whose families were originally Spanish. He was born in Havana where his father was a newspaper man. All his brothers and sisters were accomplished musicians, so it is not surprising that little Ernesto played his first piano concert at the age of five and published his first composition when he was seven. He graduated from the National Conservatory in Havana at the age of fifteen, and later travelled to Europe and South America. The handsome brown-eyed pianist-composer was popular everywhere. Mr. Lecuona now lives in New York. He has directed at the Roxy Theatre and has also written and directed his own musical scores for the movies. He has over four hundred published compositions and the best known is the *Malagueña.* This piece, from his Andalucian Suite, a collection of six Spanish dances, has sold over 100,000 copies in the United States. The malagueña originally came from the province of Malaga in Spain. The dance is related to the Spanish fandango and is a type of Flamenco or gypsy dance in 3-4 time.



CHILDREN'S CONCERT PROGRAM

Original cartoon by Anthony Maurice and John McCurdy -- 6th Grade, Chapel Hill Elementary School